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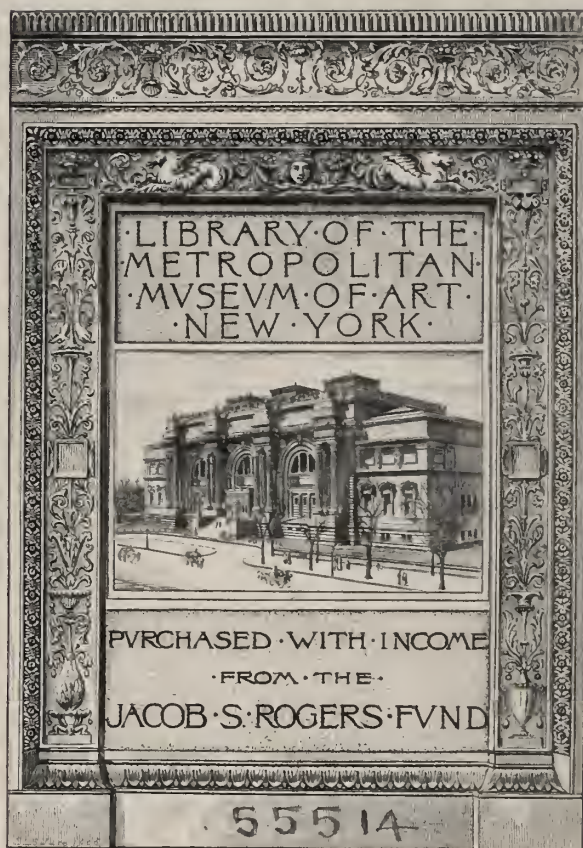
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No. 389

Sale Friday Evening, Feb. 5, at 8 o'clock

JAPANESE COLOR PRINTS

OF

MR. CHARLES D. WELDON

OF NEW YORK

Each of Which is Guaranteed Genuine by Him.

WITH

PRINTS, BOOKS AND PAINTINGS

OF OTHER OWNERS



To Be Sold by Auction

Friday Evening, February 5th, 1926

At 8 o'clock

THE WALPOLE GALLERIES

12 West 48th Street

New York

Telephone Bryant 4140

JAPANESE COLOR PRINTS

BOOKS, PAINTINGS AND WOOD BLOCK

OF

MR. CHARLES D. WELDON

OF NEW YORK

PRINTS, BOOKS AND PAINTINGS

AND OTHER OWNERS

Original Wood Block by Hiroshige and Toyokuni II; Broad-sheets, Hosoye, Triptychs, Many Pillar and Kakemono Prints; Hokusai's Mangwa and His "36 Views," Hiroshige's "half block Tokaido," Kuniyoshi's "Fifty Heroes," Sugakudo's "Birds," Original Drawings and Key-blocks for Prints; Good Examples of Kiyonaga, Koriyusai, Utamaro, Shunsho, Shuncho, Toyokuni I, Yeishi and Other Great Artists.

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WALTER S. SCOTT, AUCTIONEER

Conditions of Sale

1. ALL BIDS TO BE BY LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during or immediately after the sale, but all bills and goods will be ready at 9:30 o'clock on the day following the sale.

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at \$2.00 each after the sale.

THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL

[MRS. EDWARD TURNBULL]

12 West 48th Street, New York, N. Y.

This Sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT

JAPANESE COLOR PRINTS

OF

MR. CHARLES D. WELDON OF NEW YORK

Nos. 1-190

EVERY ONE OF WHICH HE GUARANTEES
GENUINE.

Followed by Prints and Books of Other Owners.

1. **HIDEMARO.** Group in fine color.

Viewing the Ear of Maize, which has become a
Gorgeous Cock with Crimson Wattles.

2. **KIYOMITSU.** Kintoki and His Mother.

Oblong chuban form; they stand near an old tree
near a waterfall in the mountains.

KUNISADA

3. **Moonlight Triptych.** Boating Party.

A musical party on the river; the willows on the
distant misty bank swept back by the breeze; over-
head the moon rises from misty clouds, and a long
line of wild geese fly to earth.

4. **Triptych.** Lunch Party.

Youth with five girls.

5. **Two Triptychs.** Examining Silks. Driving Out the
Oni.

A lord and his lady seated while maids pull out
from a chest and hang patterns of blue and rose
brocade, etc.; Man in black driving out the little
demons with beans. (2)

[KUNISADA—Continued]

6. Triptych. Royal Procession.

The lady borne in a Kago, with many attendants,
past Mt. Fuji.

7. Moonlight Triptych.

Two girls by a river approach a third on the balcony; a full moon draws the mist across the flowery meadows on either side the winding river.

KUNIYOSHI

8. Triptych. Battledore and Shuttlecock.

Three girls near an old pink striped Japonica tree
in flower.

9. Triptych. The Wild Yellow Rose.

Three girls wade the stream, where yellow roses
grow in wild profusion; overhead the white cherries
are sharply outlined on the clear blue. Very fine.

10. Diptych.

Blue oriel window, on either side a girl, one holds
a kitten; she can see the yellow bridge in deep blue
landscape.

11. Archery.

Lady in blue; mother and son watching the
cuckoo. (2)

12. Lady Travelling.

Dusk; oriel window, with girl and fan. (2)

13. Two Prints of Girls.

One with silkworm cocoons; the other near a lantern. (2)

14. The Fox Woman.

A famous simile in Japan; the sly lady slipping out
is shadowed by silhouettes of foxes.

[KUNIYOSHI—Continued]

15. **The Passing Shower.**

Girl in blue stands in the doorway near an old blue stone lantern, watching the rain.

16. **Girl Near an Andon.**

The pink light reflected on her face.

17. **SHUNSEN. Lady with New Year's Gifts.**

Bright lavender and pink tones.

18. **SHUNTEI.**

Lady seen at half length reading a book (rubbed); with prints by Shunsen and Toyokuni II of ladies. (3)

19. **Triptych by Toshikata. By Geko.**

Two Warriors in Combat; A Halt on the Road (Lady in a Kago). (2)

TOYOKUNI I

20. **Lady with Insect Cage and Fan.**

Soft apricot and grey tones; seen against a flowering shrub with large green leaves. Very lovely.

21. **Triptych.**

A lunch party and three ladies, one of whom will not touch the sake.

22. **Triptych. Old Cherry in Spring.**

Three ladies and a child with hobby horse walking past.

23. **Triptych by Toyokuni.**

Three girls going out to the meadow with grass and flowers to listen to the insects hum.

24. **Girl with a Black Insect Cage.**

Her obi of rich shokko pattern on black.

[TOYOKUNI I—Continued]

25. Lady in Gaufered White with an Umbrella.

Her robe over rose color and tied with black; very striking print.

26. Lady in Grey with a Parrot. Fine color.

27. Lady Descending the Stairs.

The best drawn and most natural of this pose. Very fine color. With Yeisen's "Girl in Pink Going Up Stairs." (2)

UTAMARO

28. Head of a Girl Holding a Towel in Her Mouth.

Rare large head, good composition, some worm holes, and the rose of the dress faded.

29. The Young Artist.

Boy drawing Daikoku, admired by two ladies. Fine color in the grey green lotus gown and rose obi.

30. Two Ladies Walking by a Stream.

Directed by a boy, lovely shaded Indian red in robe and obi. $12\frac{3}{4}" \times 8\frac{1}{2}"$.

KEISAI YEISEN

31. Maid Holding a Black Gauze Haori. Fine color.

32. Geisha Leaving an Inn.

Holding up her pretty lavender robes, which are tied with black.

33. Lady in Black Seated on a Bench.

Mother and child with cherry bough. (2)

[KEISAI YEISEN—Continued]

34. Lady in Black.

River and shipping are seen. Two girls and a letter by Kunimaru. (2)

35. Maid with a Large Fish. At a doorway.

Warrior, by Kuniyasu; lovers seen at half length. (3)

36. Girl in Black Walking in the Snow.

A heart-shaped panel shows a snow scene, and two companion prints by Shikimaro. (3)

YEISHI: 1790 1800

37. Beautiful Courtesan Painting a Picture (faded).

Yeizan's "Lady in Yellow" reading. (2)

YEIZAN

38. The Toilet. Broadsheet. Fine color.

Lady seated before a black lacquer toilet case, her maid leaning over her combing her hair. VERY FINE.

39. Courtesan in Rich Robes. Tapestry effect.

40. The Kimono Rack.

Beauty standing near in soft black obi on a green robe.

41. Snow Storm.

Girl in black, with yellow umbrella.

42. Courtesan Near a Screen. Rich color.

43. The Screen.

Maid leaning round the screen to speak to her mistress, who sits billowed in silks of pale rose color, green and lilac.

[YEIZAN—Continued]

44. Geisha Resting on Her Samisen Box.

45. New Years.

Two ladies and a child who blows a "plop-plop."

46. Lovers.

The man seated; the girl turned to tie her soft black obi.

47. Geisha and Her Maid.

The latter carries the Samisen box. Nice pinks and greens.

THIRTY PILLAR PRINTS

48. KIYONAGA. Pillar Print. Young Samurai with Falcon.

Fuji in the picture. Time browned.

49. KUNIMARU. Two Narrow Pillar Prints.

Lovers; nice use of black. (2)

50. RIUKOKU. Narrow Prints. Falcons.

Youth and lady in a black and white robe of delightful design holding falcons. (2)

51. Narrow Pillar Print by Seppo.

Girl reads a letter over the shoulder of her lover.

52. SHUNSEN. Young Samurai with a Falcon.

Narrow pillar print.

53. Two Narrow Prints by Shunsen.

Lovers with fans. (2)

54. Summer and Winter. Two Narrow Prints.

Lovers, with flute, etc., by Shunsen. (2)

55. Pillar Prints by Shunsen and Kikumaro.
Lovers, winter; and warriors combat. (2)
56. TOYOHARU PILLAR PRINT. Shoki.
Unusually fine soft and rich black.
57. TOYOKUNI. Lady with a Tray.
Her blue checked dress is tied with soft black.
Narrow pillar print.
58. UTAMARO. Two Pillar Prints.
Daikoku; lovers looking at a picture. (2)
59. UTAMARO. Lovers with New Year's Ball.
Very fine color, narrow pillar print.
60. UTAMARO. Lantern Festival. Two Girls.
Pillar print, nice color.
61. UTAMARO. The Insect Cage. Pillar Print.
Lovers at a shop for insect and bird cages.
62. Narrow Pillar Print by Utamaro.
Lovers, the youth carries a fan.
63. Two Pillar Prints by Utamaro.
Lovers, winter; lady with a ball, time browned. (2)
64. Three Narrow Prints by Yeisen.
Girl in the rain; two girls and two heads. (3)
65. Two Narrow Prints by Yeishi.
Girl from the bath; courtesan and tobacco box. (2)
66. YEISHI. Narrow Pillar Print.
Girls and dog; seven gods, nice color. (2)

67. **Youth with Flute and Two Girls.**
Yeishi's lovely grouping and use of black; narrow pillar print.
68. **EISHO AND KUNIMARU. Three Narrow Pillar Prints.**
Seven happy gods and lovers. (3)
69. **Three Narrow Prints by Yeizan.**
Each has a tall courtesan just stepping into the picture. (3)
70. **Girl Combing the Hair of Her Lover.**
Fine soft colors and black. Narrow pillar print by Yeizan.
71. **Pair of Narrow Prints by Yeizan.**
Each showing lovers, and use of fine blue. (2)
72. **Two Narrow Prints by Yeizan.**
Youth and sweetheart; nice color. (2)
73. **Three Narrow Prints by Yeizan.**
Girls with sake; girls with puppet. (3)
74. **Maid Disclosing the Youth's Disguise.**
She holds a mirror to show his face concealed in a basket hat. Lady in rose color. Narrow pillar prints. (2)
75. **Three Narrow Prints by Yeizan.**
Each shows lovers. (3)
76. **Lovers by Yeizan.**
Two narrow pillar prints. (2)
77. **Falcon and Pine. Narrow Pillar Print.**
Four others, all groups of lovers. (5)

THIRTY-ONE KAKEMONO PRINTS

78. HIROSHIGE. Girl with Letter and Brush.
Cherry blossoms at the back. Kakemono print.
79. KUNISADA. Tying Her Obi. Kakemono print.
Pale blue gauze robe; charming and unusual pose.
80. KUNISADA. Two Pillar Prints. Each with fine blue.
81. KUNISADA. Courtesans in Rich Attire.
Fans, fine cock, etc., in their dress patterns. Kakemono prints. (2)
82. KUNISADA. Lady Cutting Her Nails with Blue Scissors. Kakemono Print.
Her robe star patterned in white on blue.
83. KUNISADA. Youth with a Falcon. Girl in Blue.
Kakemono prints. (2)
84. KUNIMARU. The Coral Color Obi. Kakemono Print.
Courtesan under a cherry tree.
85. KUNIYOSHI. Dancers in Costume. Kakemono Prints.
Holding a fan; wonderful flowing stream and lotus obi. (2)
86. KUNIYOSHI. The Blue Jar. Kakemono Print.
Girl in blue, shading into grey and pink.
87. KUNIHIDE. Youth with Falcon on His Shoulder.
Fine black gauze coat. Kakemono print.

88. KUNIYASU. Samurai with a Fan. Kakemono Print.

Black coat over striped blue; another in cherry blossom and black. (2)

89. SHUNSEN. A Youth in Black with Umbrella.

Which he carries folded. Kakemono print.

90. SHUNSEN. The Carp Robe. The Feather Robe. Kakemono Prints.

Courtesan in pale yellow and Indian red, in black and grey. (2)

91. SHUNSEN. Two Beauties on Parade. Kakemono Prints.

Soft pastel colors, one with flowing hair. (2)

92. TOYOKUNI. Girl with Closed Fan and Mirror.

Fine blue robe and black obi. Kakemono print.

93. TOYOKUNI. Girl in Blue Striped Robe Playing with a Kitten. Kakemono Print.

94. TOYOKUNI. Geisha and Dragon Obi. Youth Disguised as a Traveller. Kakemono Prints.

Removing his basket hat. (2)

95. YEISEN. Girl in Black with Closed Umbrella.

Winter; fine rich color. Kakemono print.

96. YEISEN. Girl and Lantern. Girl in Blue Passing a Sign Board.

Kakemono prints. (2)

97. YEISEN. Maid Holding the Black Lined Coat of Her Master.

Lovely color. Kakemono print.

98. YEISEN. Lady in Black. Girl with a Folded Black Lantern.
Kakemono prints. (2)
99. YEISEN. Kneeling Girl in Blue. Soft Black Obi.
Lady holding a black dotted haori. Kakemono prints. (2)
100. YEISEN AND SHUNSEN. Two Kakemono Prints.
Girl with umbrella; courtesan on parade (time stained. (2)
101. YEIZAN. A Handsome Young Samurai with a Falcon.
Fine blue robe. Kakemono print.
102. YEIZAN. Handsome Kakemono Print. Lady with a Puppy:
Her pale lilac robe tied with black.
103. YEIZAN. Kakemono Print. The Reflection.
Mother and baby leaning over to look at their reflection in the well; rare and beautiful subject. Kakemono print.
104. YEIZAN. Tall Girls in Pale Yellow and Blue.
Letters in the mouth. Kakemono prints. (2)
105. YEIZAN. The Plaid Obi. The Lantern. Kakemono Prints.
Charming pose of a girl, in tone of blue tied with black. (2)
106. YEIZAN. Courtesan in Pink with Checked Obi.
Adjusting a long yellow hairpin.
107. YEIZAN. Kakemono Print. Girls and Umbrellas.
Girl in clogs and rose color, ash green and black, holding an open umbrella; another holding drapery in her mouth. (2)

108. YEIZAN AND SHUNSEN. Two Kakemono Prints.

Tall girl reading a letter; another in large check obi. (2)

109. YOSHIKAZU. Rare Kakemono Print.

Young girl in fine blue striped with black, carrying a bough laden with New Year's gifts.

110. Kakemono Print. Falcon Stretching; Sunrise and Pine.

SURIMONO

111. BIZAN.

Seated lady, in white and old red kimono, flower pattern, with delicate touches of silver along the edge; table with dwarf pine and small garden on it (rubbed). Framed in passepartout.

112. HOKKEI.

Sage riding on an enormous carp; nice old coloring, black and tan, and touches of pale green in the old man's robe. Framed, but not mounted.

113. HOKUJIU. Two Long Surimono.

Ladies on a balcony overlooking the Sumida River; note the tall girl in blue in the centre. Ladies Near Iris Pond. (2)

114. HOKUJIU. Ladies and a Peddler. The Fan Dance. Long Surimono.

Note the shadows of the Geisha, and the nice tone on color in the row of girl musicians. (2)

115. HOKUKEI. Surimono.

Old man seated, playing a flute, sunset (worn). TWO SURIMONO BY KUNISADA. Fish girl and actor as a woman. Framed in passe-partout, some silver and color printing. (3)

116. HOKUKEI. Surimono.

Lady pulling a branch of plums in the snow.
Charming example.

117. HOKUKEI.

Seated Geisha, with elaborate coiffure, and kimono of flowered pattern, with black jacket; is holding a book. Framed in passe-partout (rubbed); printed in silver and color.

118. HOKUSAI. Freeing the Storks. Long Surimono.

Three ladies on the shore by the tall yellow stork cages, under the pines.

119. HOKUSAI. The Goldfish Pond.

Ladies having lunch and catching the fish. Long surimono.

120. HOKUZU.

Courtesan, in tan and blue kimono, with obi of fine pattern, in deep blue coloring tan cranes and silver touches; slight grauffrage, pleasing tones. Framed in passe-partout (slightly rubbed at two lower corners).

121. HOSAI. Surimono.

Group of three men, one leading a horse, nice soft tones of rose and green (worm holes).

122. KUNISADA.

Warrior, in fine green, blue, red, yellow and silver, detail exquisitely worked out, the pale green being of exceptionally fine tone; cornflower blue background of very fine quality and consistency, that color being very rarely seen in surimono; nice condition. Framed in passe-partout.

123. SHIGEMASA. Surimono.

Court lady visiting a historic tree and temple. Long surimono.

124. **TOYOHIO. Surimono.**

Charming example of a warrior returning with pine and New Year's boughs. 8" x 19".

125. **LONG SURIMONO BY UTAMARO.**

Ladies playing and singing; effective use of black on the peony teakwood screen.

126. **KEISAI YEISEN.**

Three fine surimono of girls, representing the seasons, spring, summer and winter (worm holes). (3)

127. **SURIMONO.**

Two boys as flame demons cracking the magic eggs.

BOOKS, PAINTINGS, WOOD BLOCK, ETC.

128. **HOKUSAI MANGWA. Or "Sketch Books."**

110
Hokusai's Life Work. *Illustrated in tints and color.* 14 vols., mounted in 7, and newly bound in cream brocade, in Japan; various publishers. Dated 1834, etc.

"In the Mangwa one is bewildered with the power, strength and variety of Hokusai's genius." One of the finest sets ever offered, particularly attractive in their present mounting; in box cloth case.

129. **Original Drawing Attributed to Hokusai.**

India ink; a youth with two huge myths or ghosts. Large folio.

130. **HIROSHIGE I. "The Fifty-six Views of Tokaido."**

29
Nice condition, fine clear coloring. Covers done in tan and gold Japanese brocade, also blue cloth portfolio cover.

The half block series, rather scarce in this condition.

UTAGAWA KUNIYOSHI: 1798-1861

131. Book. The Fifty Heroes.

51 Perhaps Kuniyoshi's most significant work. Fifty sheets of warriors and heroes; broadsheets in fine color, with effective masses of black and fine blue, with the legends on the same sheet. Mounted and bound in brocade, native fashion.

132. Original Poem by a Noble.

Dated Jan. 25, 1631. 8 folding pages on a fine warm ivory paper, which incorporates tea gardens and landscapes, with storks all as a gold ground, on which the poem has been written.

133. KUNISADA.

The Pleasures and Occupations of the Men and Women of Japan. Obl. broadsheets, mounted as a panorama. (17)

Cherry viewing, archery, boating, etc.

134. KUNISADA. Pleasures and Occupations.

A similar lot. (20)

135. KUNISADA. Pleasures and Occupations.

A similar lot. (17)

136. Original Japanese Wood Block by Hiroshige and Toyokuni. SIGNATURES OF BOTH.

50 — Two ladies, one seated and the other standing, and holding a letter, each one looking over her shoulder. In background are walls covered with inscriptions, also set in panel effect, at the top, consisting of water-fall, hills covered with pines and a tea house, worked out in wonderful carving of great skill and delicacy. Many signatures. Glass raised frame for protection, and cut at the back to disclose the character of the wood on which the print was cut.

ORIGINAL WOOD BLOCKS OF JAPANESE PRINTS ARE EXTREMELY SCARCE, PARTICULARLY WHEN DONE BY HIROSHIGE.

[UTAGAWA KUNIYOSHI—Continued]

137. Original Drawing for Kakemono Print.

A Geisha adjusting a hairpin; flying birds and clouds in her robe. India ink drawing, collector's stamp.

138. Original Drawing for Kakemono Print.

A Geisha with a letter in her belt. Drawing in India ink on paper, collector's red stamp.

139. Japanese Envelopes.

Mounted, very charming little color prints; delicate tones. (7) /

140. Japanese Envelopes.

Framed in passe-partout; very nice little color prints. (4)

141. Japanese Scrap Books.

Three narrow volumes, bound in very pretty brocade, in silver and colors; contain 554 original seals and autographs.

Original pieces, very valuable for reference, mounted in a set of volumes.

142. Japanese Scrap Book.

175 Seals and signatures, on separate slips, mounted as a book; most interesting and in nice condition. Narrow, tall 8vo.

143. EISHO. Pupil of Okiyo about 1750.

Primitive, finely painted in old color. The youth in dull green haori over a pale flowered robe admires the drawing of his mistress, whose brick red robe is covered with a coat of ivory in lattice and cherry blossoms, the former touched in gold lines. Signed. 16" x 13".

[UTAGAWA KUNIYOSHI—Continued]

144. KUNISADA. Fan Painting. Signed.

Girls on the road, one carrying a box marked "Wealth, Long Life."

145. KUNISADA . Painting. (Attributed).

An oriel window, showing a girl in blue, half length; cherry blossoms either side. On silk. Seal, obl. broadsheet.

146. Moonrise and Waterfall.

Painting, signed. Obl. folio, on silk, in India ink.

147. BUNCHO. Painting in India Ink.

Carp and suggestion of reeds. Sm. painting on paper. Signed.

148. Chinese Paintings.

51 Signed. Fine quality. A long tailed bird with blue comb on a bough with rich old red blossoms; a sleeping black bird and rising moon. On silk. (2)

149. Original India Ink Drawing. Unsigned.

Lady walking, her purse carried in her mouth. Note the grace of the pose and the delightful placing of the feet. Panel form.

150. GEKKEI GOSHEN MATSUMURA.

Two paintings on silk; landscaped, sq. form, both with seals, and one with lettering. (2)

151. TOYOHARU. Bird Painting.

Kakemono form. Fluttering, scolding grosbeaks and pendant willow bough. Painting on paper. Signed.

[UTAGAWA KUNIYOSHI—Continued]

152. TOYOYOSHI. Mother and Daughter Embracing.

Original drawing, showing them seated, the mother wearing rich black tied with purple in a narrow obi; the other a frail girl in orange over dull green. Large panel size. Signed.

54 153. ZESHIN. Great Lacquer Painter.

Mice and a bale, (black) lacquer painting on silk. Sq. form. Signed.

HOKUSAI

THE THIRTY-SIX VIEWS OF FUJI

This famous series appeared from 1823 to 1829. The numbers of Laurence Binyon's Catalogue are added for reference. Impressions of these prints vary greatly, the coloring being sometimes quite different in different examples.

32, 52 154. Fuji in Clear Weather. B 97.

Against a blue sky, barred with white cloud, the great copper colored cone sweeps up from a fringe of pine forest, the summit streaked with snow. NICE CONDITION and beautiful color.

155. Yejiri in the Province of Sunshu (Suruga). Windy Weather. B 99.

Pale Fuji seen from the plain. Travellers struggling with the wind. (Rubbed.)

156. Fuji from the Katakura Tea Fields. B 101.

A varied and interesting scene, blue and pale apricot tones.

157. Blue Fuji from Blue Hakone Lake. B 103.

(Rubbed, and a few holes repaired.)

[HOKUSAI—Continued]

158. Umezawa, Soshu (Sagami). B 105.

Cranes on the banks of a stream and flying in the direction of Fuji. In tones of blue and green; most effective (sl. rubbed).

159. Enoshima at Low Tide. B 106.

One of the loveliest in the tones of pale green and deep blue.

160. Looking from Nihonbashi up the Canal. B 109.

161. Mannenbashi, Fukagawa. B 110.

Distant Fuji seen between tall, pinkish-brown piers of the wide arch of Mannen Bridge over the Fuka River. (Sl. rubbed.)

162. Fuji from the Balcony of the Temple. B 112.

People in the "500 Rakkan" temple admire fine view of Fuji across the lake beyond Yedo.

163. Roof of Hongwanji Temple. B 113.

Kite flying in mid-air over Fuji.

164. The Weir at Senju, Bushu. B 114.

A man leading a packhorse past a weir, beside which two men sit fishing. Nice tones of red, light and dark green. (Sl. spotted and rubbed.)

165. Morning After the Snow at Koishikawa. B 116.

Beautiful green tones.

166. Sekiya, on the Banks of the Sumida. B 117.

Along a raised road, three horsemen gallop. On the horizon, Fuji rises solitary, all red in the low sun. Nice tones of soft red and tan. (One sm. hole.)

167. Mitsui Shop in Suruga Street, Yedo. B 118.

Fuji, white and blue, seen beyond the entrance gate to the celebrated shop of Mitsui; workmen are repairing tiles on the roof; two kites are flying. Tones of brown-gray and blue predominate. (Hole has been repaired, rubbed.)

[HOKUSAI—Continued]

168. Fuji at Dusk from Sumida River. B 119.

Lovely blue print, the yellow boatload of passengers in the choppy waves of the foreground.

169. Enza No Matsu, the "Cushion-Pine," in Aoyama. B 120.

Fuji a dusky maroon; worm hole near the top in the sky.

170. Surugudai. B 121.

Leafy hill in the centre of Yedo. (Rubbed.)

171. Fuji from Lower Meguro. B 122.

Fine green and yellow tones.

172. Tsukudajima. B 123.

A number of little boats on their way to the shrine. (Rubbed.)

173. Tamagawa, Mushashi. B 124.

The small boat on the Tama in choppy waves.

- 2 3
174. The Hollow of the Deep-Sea Wave off Kanagawa. B 127.

The great wave rises in a monstrous crest, about to fall upon three long boats in the trough of the waves below. (Rubbed.)

- 2 7
175. Fuji Seen Through the Row of Pines at Hodogaya. B 128.

Good print in fine color.

- 3 1
176. Kanaya Ford on the Tokaido. B 129.

Through the blue water, which heaves in long waves, men and merchants are being carried on shoulders of naked coolies. Banks of sand along the shore are bound and covered with bamboo, and over these appears distant Fuji. (Rubbed near margins, corner very sl. torn.)

Very fine and rare print in good color.

[HOKUSAI—Continued]

41 177. The Coast of Tago Near Yeijiri. B 130.

A splendid snow-flecked blue Fuji is seen against the horizon, drifting yellow clouds and little village at its feet; the fine boats of yellow in the foreground contrast with the blue waves.

Splendid impression in fine color.

178. Fuji from the Mountains of Totomi. B 132.

Wood sawyers on a mountain side. (Sl. rubbed.)
Green tones predominating.

27 179. The Twin Trees in Lake Suwa. B 133.

Celebrated as one of the fine "blue" prints of the series.

180. Off the Coast of Kazusa. B 134.

The desirable "Boat" print of this series, showing the two large orange boats in the foreground.

181. Ushibori, in the Province of Hitachi. B 135.

The fore part of a big junk moored among reeds; two herons take wing. (Rubbed.)
Celebrated for the daring composition.

182. Fuji Seen Beyond the Craggs of the Minobu River. B 136.

Fine composition, but rubbed.

183. Lake Misaka, Province of Kai. B 137.

The print showing faint reflection of Fuji in the lake.

184. Mountain Pass, Inume Toge, Koshu, Kai. B 138.

Travellers and two pack horses view Fuji; dull maroon, with blue above and crest of snow. (Corner torn, has been mended.)

41 185. The Huge Ichu Tree at Mishima Goi. B 139.

Rising directly in the foreground. Very fine tones of blue and blue-green in this print. The luminosity of tone makes it very desirable.

[HOKUSAI—Continued]

36 186. Kajika-Sawa, Kai. B 140.

A good print of the famous lone fisherman.

187. The Water-Wheel at Onden. B 142.

A boy is seen drawing a tortoise by a string, a woman carries a bucket, and another woman washes herbs in the stream. Fuji appears in the background. (Sm. holes, rubbed.)

188. Torii on the Todo Coast. B 143.

Fuji seen under the temple gates, low tide.

189. Fujimihara, Bishiu Province. B 144.

Fuji seen across fields and distant woods, framed in a circle of a huge tub; a cooper kneeling inside the tub is caulking the seams. Pale tones of pink and yellow, blue and green. (A few worm holes.)

190. Ascent of Fuji. B 145.

Beautiful color, very fine impression.

191. HOKUSAI. Fuji in Lightning.

37 52 From the "36 Views of Fuji," and one of the most celebrated prints of this well-known series. A little time-browned, but otherwise good. Framed.

192. Collections of Oriental Fine Arts.

Numerous reproductions of the finest ancient Japanese paintings, representing their deities, landscapes, birds and flowers, by great artists from the earliest times. 2 vols., tall 8vo, gilt edges, pongee native binding in a portfolio.

193. Original Water Color Panels.

Birds, figures of women, children, etc. (19)

194. Water Color Panels.

A similar lot. (19)

70
195. SUGAKUDO. Noted Painter of Birds.

Album containing the famous series of "seasons with birds and flowers." 46 prints, not inclusive of title (should be 48); and plates particularly mentioned by Binyon and Stewart are present; also parts of two prints which have been cut out; perfectly exquisite coloring and composition, brilliant hues, excellent condition, most delightful.

196. HIROSHIGE I.

Catalogue of the Hiroshige Memorial Catalogue on the 60th Anniversary of his Death. 87 *Pages of prints from noted Japanese collections.* Tall 8vo. Tokyo: S. Watanabe, 1918.

Limited to 275 copies and long out of print. INVALUABLE FOR REFERENCE, giving correct Japanese spelling, English titles, landscape series, etc.; articles in English by Mr. Happer and others.

197. Set of Landscapes from a Book.

In wash and pale rose, portraying many scenes in Japan, storms, shipping, moonrise, battles, etc. (71)

198. Japanese Books.

Comic Poems; Famous Places in Harima. 5 vols. 1803; Story of Oguri, Legend of the Star Lovers; Suntu's Tactics. 7 vols., etc. (20)

199. HIROSHIGE.

Views of Matsuida; Okute and Hosakute. (3)

200. HIROSHIGE.

Two views from the "100 Provinces," two Ashikune prints from the La Farge sale in 1908, etc. (8)

201. HIROSHIGE.

The night attack from the Chushingura; waning moon, howling dogs and a stealthy approach. Margins.

202. SHUNSHO.

Fan print, Actor as a Lady. Scarce.

203. Japanese Painting on Bolting Cloth.

Unmounted kakemono. Two children. Signed, charming subject.

204. HIROSHIGE. Pine and Rising Sun. Pillar Print.

Bought at the Togotakan sale in 1908.

205. Linoleum Print After the Japanese.

Blue and green parrot on a pole; flower spray. Drawn by B. Audsley, printed on linoleum. Sm. folio. 1917.

206. HIROSHIGE. Wind at Yokkaichi.

Good color and printing.

207. BUNCHO.

Enraged farmer attacking a man in the mud of a rice field. From the Spaulding Collection.

208. BUNCHO. Actor as a Samurai. Hosoye.

Unusually fine plum color and blue.

209. HARUNOBU.

Courtesan wearing delicately patterned robe, drinking tea; another playing the koto. (2)

210. HARUNOBU.

Courtesan and her lover, reclining at the window of a tea house.

211. HARUNOBU.

41 Komuraski with her lover's basket-hat and flute; charming design, gaufered robe, time browned. From Spaulding Collection.

212. HIROSHIGE. Panel.

Singing bird on a bamboo stem.

213. HIROSHIGE.

Ochiai from the Kisokaido; trail against the green hills to a village. Margins, good impression.

214. HIROSHIGE. Karasaki Pine in Rain.

From the "8 Views of Omi." Fine color of blue in the water, broken up by the heavy downpour.

215. HIROSHIGE. Harimaze in Color. Shops at Narami.

With another view from the 56 Views. (3)

216. Two Prints from Hiroshige's Tokaido.

Nihonbashi, etc. (2)

217. HOKKEI. Surimono.

Boat from Genji Monogatari. Beautifully printed in gold, silver and colors on a gold cloud ground.

218. HOKUSAI.

Fuji seen under the woodcutter's log. Beautiful blue tones, from the "36 Views of Fuji."

219. HOKUSAI. Key Block Print.

Shoki and a nice little fat baby before a dish of "sacred fruit."

220. HOKUSAI. Cherry Garden Visitors in Spring.

(Has been folded.)

221. HOKUJU. Rikugo River Ferry.

Fuji in the distance, with floating clouds on the horizon.

222. HOKUYE.

Woman wearing a curiously patterned robe and playing a samisen; Traveller and Tree, by Hokusyu.
(2)

223. KIYOMITSU. Hosoye.

Actor as a Samurai, holding an umbrella and conjuring a bird from a drum.

224. KIYOMITSU. Five Figures in a Dance.

Incorporating text and fine crest in black. Diptych.

225. KIYOMITSU.

Ebisu and Daikoku with the tortoise emblem of long life. Very rare primitive, browned and mounted. Obl. broadsheet.

226. KIYONAGA: 1742-1815.

Danjuro in a voluminous robe of old red, patterned in great square white crests.

227. KIYONAGA. New Year's Morning. Diptych.

Fine use of black in the curving crowd to the left; also rose and green.

228. KIYONAGA.

Unsigned square or chuban print, showing a kneeling boy in pink playing the flute.

229. KORIUSAI.

Courtesan from the bath in a loose lavender check silk, tied with rose, rings a bell cord; a kitten playing at her feet. Hashiraye.

230. KORIUSAI.

Geishas at the tea-house window, one examining a partly unwound scroll; black tray on floor beside them.

231. KORIUSAI.

Courtesan and two Kamuro walking; gorgeous obi. (Stained and time-browned.)

232. KORIUSAI. Lovers on a Bridge. Hashiraye.

Fine use of orange and lavender; full length figures.

21
233. KUNISADA. Portrait of Hiroshige.

In a brilliant blue robe holding string of beads.

234. KUNIYASU. Surimono.

Victorious Samurai returning with plum-bough over his shoulders and wearing a beautifully patterned robe and armor in blue and silver.

235. KUNIYOSHI.

"One of the 32 acts of filial piety"; son bringing in smoking bowls during storm; old man in bed.

236. KUNIYOSHI.

Warrior giving battle to a lion who has killed his servant. Woman, with hair unbound, is holding weapon. Brilliantly colored in blue and orange.

237. KUNIYOSHI.

Lady in velvety black robe; her closed umbrella on the ground beside her.

238. KUNIYOSHI (ICHIYUSAI). Triptych.

New Year Manzai Dream; of money.

239. KUNIYOSHI.

Woman wearing a blue robe appearing in a vision to three travellers in an inn.

240. OKUMURA MASANOBU. Hosoye. Tiger and Bamboo.

Very effective black and yellow early coloring by hand, the eyes done with gold powder.

Primitive, with the Happer stamp and certificate.

241. MORONOBU. Key-block.

"Beauty and Beast" struggling for a box. The attendants of a lady reclining in the background.

242. RINSEN.

Falcon on a snowy pine bough. Square form, fine color.

243. SHUNCHO. Hosoye.

Girl leans from a balcony to speak to a passer-by.
Fine color, but stained at lower side.

244. SHUNKO.

Danjuro in a voluminous robe of Pompeian red,
with an attendant. Hashiraye. (Slight stain at top.)

With the Happer seal and certificate of authenticity.

245. SHUNSHO. Hashiraye.

One of the Segawas in a bamboo robe tied with
black brocaded in rose colored fan forms. Exquisite
pose.

246. SHUNSHO.

Tall actor as a lady reading a letter by bamboo
screen. Pale mustard and black tones. Hosoye.

247. SHUNSHO.

Hosoye fan print in fine color from the 2nd Metzgar
sale, showing a warrior with spear.

248. SHUNSHO. Hosoye.

The punishment; rain scene. A sharp shower on
a rose fence and tree, with man grasping a rebellious
lady by her hair and threatening her with an umbrella.

Rain scenes of the Hosoye artists are very rare.

249. SHUNSHO.

One of the Segawas as a Salt Girl holding a high
rose hat. Lovely color.

250. SHUNYEI.

Actor as a lady with a string of letters at her belt.
Pastel tones (slight flaws).

251. SHUNYEI. Hashiraye.

Actor as a lady in a Mandarin chrysanthemum robe.
Apricot tones.

252. SHUNYEI.

Travellers waiting in a shop for a ferry, while their coolies rest.

Note the gauffrage printing.

253. TOYOHARU. Pillar Print. The Call to Arms.

A youth sits writing a poem; just at his back has appeared a beautiful courtesan who holds a long double-blade spear.

254. TOYOHIRO.

Two women and man carrying black Samisen box. (Slightly time browned.)

255. TOYOKUNI. Sawamura Tanosuke.

In striped black, yellow and red kimono; very effective.

256. TOYOKUNI.

Three women and two children by the water; ships in background.

257. TOYOKUNI. Fan Print.

Omayo dancing; yellow-green background. (Stained.)

258. TOYOKUNI.

43 Four women and little girl; against lovely pink house; exquisite coloring. Good condition.

259. TOYOKUNI.

Two women, one on floor holding letter; pink and yellow colors.

260. TOYOKUNI.

Sawara Gennosuke in a black kimono; very effective. (Worn.)

261. TOYOKUNI.

23 Woman poling a boat; night; decorative. Lovely colors.

262. TOYOKUNI.

The two Segawas as women in a scene. Fine print. Note the use of black. From the Hirakawa Collection.

263. TOYOKUNI. Revenge. Pillar Print.

Striking color combination; a large black boat in a tossing sea, from which a man suspends a woman by her hair, his hand holding a raised sword.

264. UTAMARO. The Masseur.

Geisha girl in lovely lavender and yellow effect being massaged; Series of Youth and Old Age.

265. UTAMARO.

Bust of girl in very effective black and orange kimono covered, with cherry blossoms.

266. UTAMARO.

Man and two women drinking sake on boat; one in checked black and white kimono.

267. UTAMARO.

Man and two women on boat seen through fish net, in which is one fish.

268. UTAMARO.

Puppets held up by lovers; bright colors.

269. UTAMARO. Large Head.

Girl examining herself in mirror; seen at bust length; two women, one folding a kimono. (Time browned.) (2)

270. UTAMARO. Pillar Print.

Two courtesans seen at half length; rose and black robes, the mouth tinted rose color, and the smooth black hair is drawn back and fastened with yellow ivory pins.

271. YEISHI.

Lady and her maid walking by night on the bank of the Sumida River. Summer night, the lady carries a globe lantern, and the line and color are very fine seen against a dusky night sky and blue river. Framed.

272. YEISHI. Diptych.

Young warrior entering tea-house, with six ladies in attendance.

273. YEISHI. Woman.

51 Poet with hair looped, her robe of exquisite design; lovely white and pink kimono sprayed with pendant cherry blossoms. Hayashi Seal.

274. YEISHI.

Bust of woman in pale green and yellow kimono; Yeizan's lady reading. (Faded.) (2)

275. YEISHI. Yanagi-Kai.

Two Geishas and courtesan having tea and smoking their pipes; over a brazier; lovely coloring, decorative. (Stained.)

276. YEISHO.

Three women in room, with a maid; one seated on floor; large head of a girl with goldfish. (Faded.) (2)

277. YEIZAN. "Six Tamagawa Series."

Lady reading; graceful figure with lovely brocaded obi.

278. YOSHITORA. Lady.

Probably poet, seated; very much enveloped in robes; hair hanging; holding fan; pretty shades of blue covering.

279. Japanese Print of a Foreigner.

A foreigner in blue with an attendant carrying an umbrella. By Kunimaru.

280. "JUSAN BUTSU." The Thirteen Buddhas.
Kakemono print; very early coloring of old blue, beni, rose, etc.
281. Very Early Rubbing with Crude Coloring. The Birth of Shaka.
Shaka appears from the streaming mouths of two dragons, upheld on a lotus, flanked by the Emperor and Empress; below are worshippers.
282. Shadow Print on Blue Toned Paper.
Sixty figures en silhouette representing every native of Japan, even dogs and a lantern. Broadsheet.
283. Crowd Worshipping Buddha.
Very early coloring; the scene is a temple in a grove, by moonlight.
284. Painting.
Small painting on paper, of about 1800, carefully done, showing four men in a boat and a swimmer attacked by a sea lion. Band of powdered gold at top and bottom. Chuban form.
285. Painting. Japanese, about 1750.
High Priest on a lotus, on silk. Remarkably well painted.
286. Chinese Painting.
A house, man setting out on horseback, father and his sons, etc. Painting on silk.
287. Russo-Japanese War (The).
Magazines for April, June, July, September, November, 1904; January, March, May and July, 1905. *Profusely illustrated, some in color.* Tall 8vo, paper wrappers. Tokyo, 1904-5. (9)
288. Small Fan Print. Fish.
Cherry Viewing, very small triptych; the ferry boat and 8 original Japanese photographs in colors of landscapes, girls, etc. (11)

289. HIROSHIGE. Mountain Pass from the 100 Provinces.

Soft gray tones. Very lovely.

290. HIROSHIGE. Triptych.

Procession of ladies passing temple and grove of trees.

291. Two Bird and Flower Panels.

Sleepy Bird and Cherry Spray; three birds and peony. (Worn.) (2 pieces)

292. Butterflies and Peonies. Narrow Panel.

293. Two Tanzaku or Poem Card Panels.

Kingfisher and Iris; group of blind musicians. (2)

294. HIROSHIGE. Narrow Panel.

Monkey Bridge in snow, blue tones and snow.
13" x 3".

FRAMED PRINTS

295. HIROSHIGE.

Dark green bird with long tail on graceful hanging branches of the pendant cherry. Framed.

296. HIROSHIGE.

Brilliant blue green bird on (plum) same colored stem; good color. Framed.

297. HIROSHIGE.

Three birds on wistaria bough; green bird and branch. (2) (Browned.) Framed.

298. HIROSHIGE.

Kingfisher and morning glory; bird flying toward branch of blue passion flower. (Stained.) Framed.
(2)

299. HOKKEI. Surimono.

Man running with smoking brand in wall of water; night scene; effective black and white coloring and silver spray. Framed.

300. TOYOKUNI.

Lady with battledore and shuttlecock; butterflies on kimono. (Faded.) Framed.

301. UTAMARO.

Three-quarter view of a lady holding a fan; her obi is of intricate black and white pattern; her kimono (faded) is very light tan, and her hair is most beautifully dressed. (Time-browed, rubbed, sl. holes.) Framed. (Stained.)

302. YOSHITORA.

A "blue" print of a Geisha.

Season 1926

Japanese Color Prints, from the Estates of Mrs. A. P. L. Dull and Mr. and Mrs. J. C. Lalor.

Firearms, Edged Weapons and Books on Arms from the Estate of R. G. Bickford of Newport News, Va.

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Part IV. Etchings and Engravings of the Countess von Holstein-Rathlou of Copenhagen.

Part V. Water Colors and Drawings of the Same Lady.

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